

BRITISH FILM INSTITUTE
BOOK LIBRARY

ABC TELEVISION LIMITED
BROOM ROAD
TEDDINGTON
MIDDLESEX
TEDDington Lock 3252

Chris Towle
(Packé)

S 5270

C A M E R A S C R I P T

C A L L A N

"GOODBYE NOBBY CLARKE"

by

ROBERT BANKS STEWART

Executive Producer
LLOYD SHIRLEY

Associate Producer
TERENCE FEELY

Designed by
BRYAN GRAVES

Directed by
PETER DUGUID

Production No: 1901
VTR No: 6843
VTR Date: 14th June, 1967
Studio: Teddington 2 & 3
Timing: 46.45
Transmission: t.b.a

Callan	EDWARD WOODWARD
Hunter	RONALD RADD
Lonely	RUSSELL HUNTER
Meres	ANTHONY VALENTINE
Nobby Clarke	MICHAEL ROBBINS
Rena	FIONNUALA FLANAGAN
Stan Sheppick	ALFRED HOFFMAN
Kanaro	DENNIS ALABA PETERS
Miss Brewis	HELEN FORD
Blair	BRUCE PURCHASE
Fenton	JOHN DUNN-HILL
Launderette	SALLY TRAVERS
Attendant	

Production Assistant	MARY ELLIS
Floor Manager	PAT KENNEDY
Stage Manager	STUART ORME
Wardrobe Supervisor	DIANA BENNETT
Make up Supervisor	LAUNA BRADISH
Call Boy	PETER ELLIS
Timer	

Technical Supervisor	PETER WAYNE
Lighting Supervisor	LOUIS BOTTONE
Sound Supervisor	MIKE PONTIN
Senior Cameraman	DICKIE JACKMAN
Senior Racks	BERT WHITE
Vision Mixer	NIGEL EVANS
Grams Operator	MIKE FAIRBAIRN

S C H E D U L ETuesday 13th June, 1967

Camera Rehearsal	1030-1230
Lunch Break	1230-1330
Camera Rehearsal	1330-1745
Turn round to Studio 3	1745-1800
Supper Break	1800-1900
Line up & Make up	1900-1930
Camera Rehearsal and VTR Inserts	1930-2100

Wednesday 14th June, 1967

Camera Rehearsal	1000-1245
Lunch Break	1245-1345
Line up & Make up	1345-1430
Dress Rehearsal	1430-1615
Tea Break	1615-1630
Line up	1630-1700
VTR	1700-1900
Technical Clear	1900-1915
Supper Break	1915-2015

Production No: 1901

CALLAN: 'GOODBYE NOBBY CLARKE'

VTR No: 6843

Scene	Character	Page	Shot	Cameras	Sound
TELECINE 1 (incl.Symbol & titles) 1					SOF
1 INT. HUNTER OFFICE DAY	Hunter Meres	1-2	1-5	4A 1A	B1
		TAPE	RUN (1)	Camera moves	
2 INT. CALLAN FLAT DAY	Callan	3	6	4B	C1
3 INT. CALLAN LANDING DAY	Miss Brewis	3	7-9	2A 3A	Fishpole
4 INT. CALLAN FLAT DAY	Callan Miss Brewis	3-4	10-15	4B 2B	C1 F/X Taped voice
		TAPE	STOP (1)	Costume change	
5 INT. HOSPITAL DAY	Clarke Callan Hospital extra	4	16-17	2C 1B	
		TAPE	RUN (2)	Adjust cre...	
6 INT. HUNTER OFFICE DAY	Meres Hunter	5	18	4A	B1
7 INT. HOSPITAL DAY	Clarke Callan Rena	5-9	19-43	2C 1C	AL Taped voice
		TAPE	RUN (3)	Artists & Camera moves	
8 INT. HUNTER OFFICE DAY	Hunter Callan Meres	9-14	44-59	1A 2D	B1
VTR 6843/A INT. CLARKE ROOM DAY	Clarke Rena	14-16			SOT

Scene	Character	Page	Shot	Cameras	Sound
VTR/6843/B EXT PUB GARDEN DAY	Callan Clarke Kanaro Pub extras	17-19			SOT
c/s	END PART ONE	19			Grams
c/s	PART TWO	20			Grams
9 INT. LAUNDERETTE DAY	Rena Sheppick Callan Attendant?	20-24	60-72	2E 3B 1D	A2 B2 F/X
10 INT. HUNTER OFFICE NIGHT	Hunter Meres	24	73-77	1A 4A 2E	B1
		TAPE	RUN (4)	Camera moves	
11 INT. CALLAN FLAT NIGHT	Clarke	25	78	1E	C1
12 INT. LANDING NIGHT	Callan	25	79	2A	Fishpole
13 INT. CALLAN FLAT NIGHT	Clarke	25	80	1E	C1
14 INT. CALLAN LANDING NIGHT	Callan	25 :	81/83	2A 3A	Fishpole
15 INT. CALLAN FLAT NIGHT	Clarke	25	84	1E	C1
16 INT. CALLAN LANDING NIGHT	Callan	25-26	85/88	2A 3A	Fishpole

Scene	Character	Page	Shot	Cameras	Sound
17 INT. CALLAN FLAT NIGHT	Callan Clarke	26-27	89-97	1F 2B 4C	C1
TAPE RUN (5)					
18 INT. HUNTER OFFICE DAY	Hunter Callan	27-29	98-105	1A 4A	B1
VTR/9063/C EXT. PUB GARDEN NIGHT	Callan Lonely Pub extras	29-31			SOT
TELECINE (16") EXT. WAREHOUSE NIGHT	Callan	31			SOF
19 INT. WAREHOUSE NIGHT	Callan Kanaro Clarke Blair Fenton	31-34	106-119	1G 3C 4D 2F	C2 A3 F/X
TELECINE (45") EXT. WAREHOUSE NIGHT	Callan Meres	34			SOF
20 INT. CALLAN FLAT NIGHT	Lonely Callan	35	120	1B	C1
21 INT. WAREHOUSE NIGHT	Clarke Kanaro Meres	35-37	121-127	4E 2F	A3
C/S	END PART TWO	37			Grams
C/S	PART THREE	38			Grams
22 INT. LAUNDERETTE NIGHT	Lonely Rena Attendant Callan Laundry extras	38-40	128-137	3D 2E 1H 4F	F/X

Scene	Character	Page	Shot	Cameras	Sound
23 INT. HUNTER OFFICE NIGHT	Hunter Meres	40	138	4G	B1
24 INT. LAUNDERETTE NIGHT	Attendant Callan Sheppick Laundry extras	40-42	139-143	3D 2E 1H 3E	A2 f/X B2 Grams
TAPE RUN (6)					
25 INT. CALLAN FLAT NIGHT	Lonely Blair Fenton Meres	42-43	144-152	1J 4H	C1 F/X
26 INT. CALLAN LANDING NIGHT	Callan	43	153	3F	Fishpole
27 INT. CALLAN FLAT NIGHT	Lonely Blair Fenton Meres	43	154-155	4H 1J	C1
28 INT. CALLAN LANDING NIGHT	Callan	44	156-158	2A 3A	Fishpole
29 INT. CALLAN FLAT NIGHT	Lonely Blair Fenton Meres	44	159-160	1J 4H	C1
30 INT. CALLAN LANDING NIGHT	Miss Brewis Callan	44	161	2A	Fishpole
31 INT. CALLAN FLAT NIGHT	Lonely Blair Fenton Meres	44	162	4B	C1
32 INT. HALLWAY NIGHT	Miss Brewis Callan	44	163	3G	Fishpole

Scene	Character	Page	Shot	Cameras	Sound
33 INT. CALLAN FLAT NIGHT	Lonely Blair Fenton Meres	45	164	4B	C1
34 INT. CALLAN B/ROOM NIGHT	Fenton Callan	45	165	1K	Fishpole
35 INT. CALLAN FLAT NIGHT	Blair Meres Lonely	45	166	2B	C1
36 INT. CALLAN B/ROOM NIGHT	Blair Callan	45	167	1K	Fishpole Grams
37 INT. CALLAN FLAT NIGHT	Meres Callan Lonely Hunter	45-47	168-179	2B 4B 1F	C1
VTR /6843/D INT. CLARKE ROOM NIGHT	Rena	47			SOT
...	Camera moves	TAPE	STOP (2)		
38 INT. WAREHOUSE NIGHT	Callan Clarke	48-49	180-197	3C 2F 4E 1L	C2 F/X
39 INT. LAUNDERETTE NIGHT	Rena Extras	50	198	3E	B2
40 INT. WAREHOUSE NIGHT	Callan	50	199	2F	A3

Scene	Character	Page	Shot	Cameras	Sound
41 INT. LAUNDERETTE NIGHT	Rena Extras	50	200	3E	B2
42 INT. WAREHOUSE NIGHT	Clarke Callan (V/O)	50	201	1L periscope	A3
Camera moves		TAPE	STOP (3)	Artist breather	
POSSIBLE SPEAR SHOT					
43 INT. HOSPITAL DAY	Callan Rena Sheppick	50-51	202-205	1 4A	A1
C/SCANNER SLIDE	TITLES				GRAMS

F/U

TELECINE

ABC SYMBOL into

SOF

SPECIALLY SHOT FILM into

CALLAN TITLES

on end of titles

SUPER

C/S: GOODBYE NOBBY CLARKE

by

ROBERT BANKS STEWART

1	<u>4A (creepie)</u>	Sc.1. INT. HUNTER OFFICE - DAY	BOOM
	HUNTER ON ROWING MACHINE		B1
2	<u>1A</u>	<u>HUNTER:</u> Concussion and a few scratches. /	
	MS MERES	<u>MERES:</u> Severe concussion, sir.	
	HE RISES	<u>HUNTER:</u> A guest of the National Health, without even a broken leg.	
		<u>MERES:</u> I'm sorry, but his reflexes	
3	4 A/B As Hunter resumes	were faster than I'd expected.	
		<u>HUNTER:</u> Well, of course, he's nimble. What do you think he's been doing for the past two years? By God, I'll never listen to that rubbish about your racing gear-change again.	
		<u>MERES:</u> I had to use an ordinary car.	
4	<u>1</u>	<u>HUNTER:</u> Driving like a nervous spinster. /	
	MS MERES	<u>MERES:</u> It might have been better, sir, if I'd tried for him at Madrid. Did anyone catch the number?	
	TAKE HIM R. FOR 2s. w. HUNTER LOW L.	<u>HUNTER:</u> Luckily only the first two letters. Or you'd have been picked <u>up as you left Victoria.</u>	

MERES: At least there's one thing.
He won't suspect us.

HUNTER RISES

HUNTER: Hardly the point. He'd have
felt perfectly safe in England.

Now he'll smell danger as
strongly as he would in Africa.

HUNTER COMES
L.fg. & X's
R. out of fr.
HOLD ON MERES

MERES: As soon as he's out of hospital.
I'll have another go.

HUNTER:
yours any more.

He isn't

MERES: You're handing him over to
someone else? /

5 4
MCU HUNTER

HUNTER: Callan. It ought to work.
They're two of a kind.

TAPE RUN (1)

1 to pos.B. Hospital

4 to pos.B. Callan Flat

6 4B Sc.2. INT. CALLAN FLAT - DAY BOOM
 SLOW PAN ALONG C1
 CALLAN BODY FEET/
 HEAD
 SEE HIM ASLEEP.
 HE TURNS OVER
 SPOT F/X
 DOOR KNOCK

7 2A Sc.3. INT. LANDING - DAY F/POLE
 MLS MISS BREWIS
 SEE HER GO bg.
 TO SHUT DOOR
 & RETURN
 MISS BREWIS: Mr. Callan? It's

8 3A me. /
 2s. CALLAN/MISS BREWIS
 AT DOOR
 CALLAN: Give me a minute to get

9 2 back into bed. /
 CMS MISS BREWIS
 F.M: TRAP
 CLOSED

10 4B (Creepie) Sc.4. INT. CALLAN FLAT - DAY BOOM
 2s. CALLAN IN BED/ C1
 MISS BREWIS COMING
 TO TABLE C. MISS BREWIS: I took in your laundry.
 Five and eightpence.
 2 to B.
 CALLAN: Help yourself. What time
 is it?
 MISS BREWIS: Twenty to one.

11 2B CALLAN: Good enough odds to start
 the day. /
 SEE LOO THRU BATHROOM
 DOOR. BREWIS INTO
 SHOT CLOSES IT. MISS BREWIS: All those blankets.
 PAN HER L. TO It's unhealthy in a sealed room. No
 WINDOW wonder you overslept. Your body
 isn't breathing. You're drugged
 with sleep. (SHE OPENS WINDOW)
 CALLAN: (TAPE) My sleep's purely
 psychological. This isn't a bed
 and blankets. It's a pit, a womb.

12 4B (further R.) A warm, safe womb. /
 MCU CALLAN

GRAMS:
 F/X.
 Light
 Traffic
 + VOICE
 TAPE
 .
 .

PB AS CALLAN
SITS UP.
FIND MISS B.
FOR 2s.

CALLAN: I can tell you've read it.
What is it?

MISS BREWIS: It's from your friend,
thanking you.

CALLAN: For what?

MISS BREWIS: Your get-well card and
the bottle of Pernod.

CALLAN: Nobby!

13 2 MISS BREWIS: He's got manners. / I
 CMS MISS BREWIS dare say you have, too, remembering
 PAN HER R. someone in hospital. That was nice
 TO DOOR of you. /

14 4
 MCU CALLAN

15 2 A/B CALLAN: Wasn't it. /

MISS B. GOES.
PAN L. TO
EMPTY BED

GRAMS:
VOICE
TAPE

CALLAN:(TAPE) Sergeant Nobby Clarke
One of the mob in Malaya. Saved
my life once. Never forget an old
mate. Worth at least a bottle of
Pernod. Only there's something
damned funny....

2 to C. Hosp.	TAPE STOP (1)	Callan W/robe	4 to A. Hunter Off.
---------------	---------------	---------------	------------------------

16	2C	Sc.5 INT. HOSPITAL - DAY	BOOM
	FRAMED R/H BED.		A1
	SEE CALLAN ENTER		GRAMS:
	CRAB L. WITH HIM.	<u>CALLAN</u> : (TAPE) Haven't seen Nobby	VOICE
	LOSE HIS UPPER 1/2	in years. Not since he was de-	TAPE
	& ped.up w. CHART	mobbed. I never even knew he was	
	TO HIS FACE	in hospital.	

17 1B CALLAN: Major Clarke? /
 LOW 2s. NOBBY/
 LOWER 1/2 CALLAN CLARKE STIRS & OPENS HIS EYES

1 to C. Hosp.	TAPE RUN (2)
---------------	--------------

- 18 4A (Creepie) Sc.6
 2s. MERES ON PHONE/ INT. HUNTER OFFICE - DAY BOOM
 HUNTER HIDDEN BY B1
 MAP MERES: (INTO PHONE) Right. Thanks.
 (HANGS UP) That was the hospital.
 Callan's paying him a visit.
- HUNTER: Good. It gives one a glow,
 bringing old friends together.
19. 2C Sc.7.
 V.WIDE 2s. NOBBY/ INT. HOSPITAL - DAY BOOM
 PROFILE CALLAN A1
 CLARKE: Dave, you old basket.
 HE COMESfg. How many years is it? You haven't
 changed a bit. /
- 20 1C CALLAN: I haven't. But get you.
 2s. NOBBY L./CALLAN I'm almost convinced... Major.
 LOW IN fr.R. CLARKE: Oh, that.
- CALLAN: It isn't for real, is it?
 I thought you gave the Queen notice?
- CLARKE: So I did. I was dazed when
 they brought me in here, and I must
 have blurted out the Major bit. / It's
 a nickname I picked up abroad.
 Become a sort of attachment.
- 21 2 CALLAN: Like the moustache. /
 HIGH SHOT CMS CALLAN
- 22 1 LOW SHOT CMS NOBBY

23 2 A/B
 Callan

CLARKE: Stiffens the upper lip and mops up perspiration, old son. Both quite important in Africa. /

CALLAN: So that's where you've been hiding yourself, is it?

CLARKE: Beating about the bush.

24 1
 2s. NOBBY/CALLAN

CALLAN: Doing what? /

CLARKE: Oh, this and that. All over the shop. You know me. Restless Ronnie.

CALLAN: What happened to 'Nobby'? Too big a whiff of the other ranks?

CLARKE: Right. Never give 'em a hint.

CALLAN: Who?

CLARKE: Both the nigs and the nogs. Africans and Europeans to you.

NOBBY TAKES
GLASS FROM
BEDSIDE TABLE

25 2
 MCU CALLAN

CLARKE: You're a pal. You even remembered my favourite grog. What was it we used to call it? Milk of amnesia, ..have one?

26 1 CALLAN: Not for me. Maybe you oughtn't
MCU NOBBY to be on the stuff./

CLARKE: Take more than a touch of
concussion to stop me, corporal.

27 2 CALLAN: Cheers! /
LOOSE 2s. NOBBY/CALLAN

CALLAN RISES & CALLAN: Cheers!
WALKS TO END OF
BED

28 1 CLARKE: How the hell did you
MCU NOBBY

29 2 CLARKE: knew I was in dock? /
MCU CALLAN

30 1 CALLAN: I'll tell you about that later.
As Clarke looks at him What happened to you?
2s. NOBBY/CALLAN

CLARKE: I thought you knew?

CALLAN: Only the gist of it.

CLARKE: Some damn fool backed his
31 2 A/B car onto me. /

CALLAN: Careless.

CLARKE: A bloody close shave. They
said driving at home had gone to pot.

32 1 CALLAN: Gets worse every day. You
A/B should get damages. /

LOOSEN AS
CALLAN GOES
R.

CLARKE: Not a hope. The driver
panicked and went off like a guided
33 2 missile./ Anyhow, let's change

MCU CALLAN

34 1 A/B the subject./ I'm married now -
wife and nipper. She'll be back

35 2 A/B in a minute - just gone to get a paper.

CALLAN: So that's what dragged you
away from the African sun. Or did

36 1 they kick you out. /
MCU NOBBY

CLARKE: Me? No, I decided to quit,
You miss London.

CALLAN: You mean you're back for good?

CLARKE NODS. POURS HIMSELF ANOTHER
DRINK.

CLARKE: Off home tomorrow.

CALLAN: Where's that?

37

2

CLARKE: Little place in Stepney. /

3s. NOBBY/RENA
ENTERING C./CALLAN
L.

CLARKE: Here we are. Rena, meet Dave.
Dave Callan, one of my old Army mates.
One of the best, my wife. /

38

1

3s. NOBBY/RENA/CALLAN

RENA: Nice to meet you,
Mr. Callan.

CALLAN: How do you do. (TO CLARKE)
I didn't know he was married.

RENA: We were ^{married} just before he went
to Africa.

39

2

CLARKE: Left her with a bun in the oven,
Swine that I am. /

CMS CALLAN

CALLAN: You haven't been abroad?

40

1

2s. NOBBY/RENA

CLARKE: Bit too hot. Where I was. /

RENA: It's all right, now he's home.

41

2

MCU CALLAN

CLARKE: And I have to spend the first
two nights in a single bed. /

42

1C

CS GUN by pillow

43

2A/B

GRAMS:

VOICE

TAPE

CALLAN: (TAPE) So somebody did try
to get you, Nobby. I wonder why?
I know who rigged this meeting,
though. It was you, Hunter.

1 to A. Hunter

2 to D. Hunter

TAPE RUN (3)

Callan to office

44

1AMCU HUNTER turning
to look R.

Sc.8.

INT. HUNTER OFFICE - DAY

BOOM

B1

HUNTER: All right, it was me.

45

2D3s. HUNTER LARGE fg./
MERES/CALLAN

I wanted you to renew an old acquaintance. /

CALLAN: You sound like someone in a
lonely hearts bureau, only your heart
isn't in the right place.

46

1CMS HUNTER
PAN HIM R.
LET HIM GO
& SINGLE
CALLAN

HUNTER: I'll probably die of it. /

CALLAN: No flowers please.

HUNTER: Look, there's a certain country
in Africa where there's a civil war going
on. Law and order's up to the country
concerned of course. But we're entitled
to take sides.

CALLAN: I'll bet 'our side' is where
we've got the most money at stake. /

47

2

CMS HUNTER

HUNTER: Let's just say it would be politically embarrassing if the other side won.

CALLAN: Well?

HUNTER: There's an even bigger embarrassment "Major" Clarke. /

48 1
MCU CALLAN

CALLAN: Nobby? Embarrassment? /

49 2
MS MERES COMING
d/s L.

FIND CALLAN/HUNTER HUNTER: Here's his file.
FOR 3s. w. MERES
LARGE in fg.

He's quite brilliant.

CALLAN: As what?

HUNTER: As a mercenary. A rather brutal mercenary. You remember what a good instructor he was. He trains the other side's lot, as he once trained you, Callan, when he was a sergeant in the Army.

I suppose I ought to be grateful to him. Just for the sport, he also indulges in the odd combat himself. You might call it blood sport.

CALLAN RISES

CALLAN: And you tried to kill him?
(TURNS TO MERES) It was you. /

50 1
CMS MERES looking R.

51

2

3s.

PB AS CALLAN
COMES TO MERES
HUNTER MOVES
IN R.

MERES: Three's a crowd./

HUNTER: That's enough.

He means that Section jobs
are only discussed person-to-person. You
should know.

CALLAN: Then get him out of
here. Just so as I can turn you down...
person-to-person.

MERES EXITS
SHOT

HUNTER: All right Meres.
Remember the Mau Mau? They were
innocent babes compared to Clarke's
mob. He'd do anything for his £10,000
a year.

CALLAN: It's rich, really it is. You...
describing someone as a dangerous
mercenary.

HUNTER: We're sweepers-up. An entirely
different thing.

CALLAN: I don't sweep up for you any
more, Hunter.

CALLAN: Nobby /isn't legally barred from being in the country, is he?

HUNTER: No. But he isn't harmless, either. But he'd trust you. You're his sort, Callan. Same type.

CALLAN: Class, you mean.

HUNTER: If you like. Excuse me.

CALLAN: I heard you'd sent your kids to public school. /

52 1
2s. CALLAN/HUNTER
X'ING fg.

HUNTER: But you don't really like him.
Report of Analysis. Subject, Callan, D.
No. 897372493. "Despite the strong bond
existing between members of the Unit, the
Subject grew tense at the mention of his
sergeant; and sub-conscious hatred was
clearly registered on occasions. The
general need for co-reliance and toughness
in conditions of jungle warfare prompted
admiration for Sergeant Clarke, but clearly
the Subject had equal emotions of fear,
stemming from an incident during unarmed
combat training when the Sergeant dislocated
the Subject's arm. The Subject suspected
it might have been a sadistic and deliberate
act to establish superiority".

SEE CALLAN
COMING FWD.
WITH PAPER
LARGE IN
FRAME

53

2

CALLAN: The paper's turned yellow.

TIGHT 2s. CALLAN/HUNTER

HUNTER: And facts sometime discolour with
time.

CALLAN: Nobby Clarke has a medal - for
saving my life.

HUNTER: Oh, yes, he dragged you back to
patrol lines once, near Penang. You
were wounded.

CALLAN: Corrēct.

HUNTER: You were both under fire. Very
brave of him. Except that he could have
been using you as a shield, Callan. Yes?

54

1

MCU CALLAN

CALLAN: You want to watch it. You're
going to twist yourself into nasty little
knots.

HUNTER: He's going back. He'll burn a lot more villages and kill a lot more children.

55 2 CALLAN: You're wasting your time. /
 MCU HUNTER

56 1 A/B HUNTER: Callan, you needn't go all the way. Just put him out of action. /

CALLAN GOES
U/S. FIND
HUNTER FOR
2s.

CALLAN: No.

HUNTER: Why not? Afraid he might beat you.

CALLAN: Get stuffed.

HUNTER: There's just one other thing.
The car that knocked him down. Someone
got part of the registration number.
The full number's here. / The carewas
hired in your name.

57 2 CMS CALLAN

58 1 CALLAN: You'd frame me with the law? /
 2s. CALLAN/HUNTER
 SITTING

HUNTER: No, I think we'd start by telling
Nobby Clarke... /

59 2 CU CALLAN

VTR
INSERT 6843/A
(FOLLOWED
BY
INSERT 6843/B)

INT. CLARKE ROOM - DAY

SOT

RENA: You're up, then.

CLARKE: Where's the nipper?

RENA: LCC Nursery, just down the road
- for working mothers. They look
after the kids all day, otherwise I
couldn't have taken the job.

CLARKE: What time do you start?

RENA: I do the nine-thirty till five shift. (SHE STICKS GREEN SHIELD STAMPS IN A BOOK) Trading stamps. Almost filled the seventh book.

RENA: On an empty stomach, at this time in the morning?

CLARKE: I'll break the habit.

RENA: Nobby, you really meant what you said about settling down, didn't you?

CLARKE: I said so.

RENA: You aren't going to go waltzing off again suddenly are you?

CLARKE: I said not!

RENA: Why didn't you send for me?

CLARKE: Look, I told you. You wouldn't have liked it. I was out in the bush most of the time. It was rough. You wouldn't have liked it.

RENA: , It couldn't have been much rougher than being alone here.

CLARKE: Isn't it about time you went?

RENA: (RISES) I suppose so. I'd have given up the launderette the day you appeared, only I couldn't bear to let my boss down.

CLARKE: You were right.

RENA: He's been good to me. He's a widower, and a bit lonely, too. I hope you don't mind - he's taken me out a few times. He plays it straight, though. No funny business.

CLARKE: It's all right.

RENA: I'm sorry about the mess. But what with working and all...(THEN) We can have it redecorated.

CLARKE: Sure.

RENA: I've left a meat pie over there for you. Put it in the oven when you get hungry. (SHE EXITS)

HE FINISHES HIS GLASS.

RISES TO SIDENBOARD.

PICKS UP THE PIE, UNWRAPS
IT, PUTS IT TO HIS MOUTH
AND TOSSES IT TO WINDOW.

END VTR INSERT 6843A

VTR INSERT 6843/B FOLLOWS

VTR
INSERT 6843/B

EXT. PUB GARDEN - DAY

SOT

CLARKE: I can't make out which makes
me feel more at home. A Stepney pub,
or the number of nigs around.

CALLAN: England's changed.

CLARKE: So I gather.
Anyway, some of my best friends are
Africans.

CALLAN: Including your employers.

CLARKE: If you mean did I ever work
for African companies, naturally I -

CALLAN: You really are a Major, Nobby,

CLARKE: All right, it's more than a
nick-name, and I didn't tell you.

But I'm still one of the
lads, Corporal!

CALLAN: Why didn't you say what you'd
been doing?

CLARKE: It's a dirty word, Mercenary.
How did you find out?

CALLAN: One of your nurses is a friend
of a friend. She recognised you from
a picture she's once seen in an African
newspaper. What sort of outfit were
you with?

CLARKE: Does it matter? You know,
you could easily have been a mercenary
yourself. It takes guts, and you don't
go by the book. Remember when you
knifed that waiter in Singapore? Little
bastard. He'd have got us, otherwise.
You took him beautifully. By the way,
I haven't told Rena what exactly I was
doing, so...

CALLAN: You've definitely chucked the
life?

CLARKE: Home is the hunter....

CALLAN: Ah, well!

CLARKE: Do you have to go?

CALLAN: 'Fraid so.

CLARKE: Just one thing. I've been
wondering why you really looked me
up again.

CALLAN: I haven't quite lost the touch,
Nobby. If you need any help...

CLARKE: Now that sounds more like the
old Callan! I'll keep it in mind...

CALLAN EXITS. KANARO APPEARS

KANARO: Who was that?

CLARKE: An old friend. Callan.
We were in the Army together.

KANARO: Are you going to offer him a
job?

CLARKE: I might. He's exactly the
sort we're after.

KANARO: Good! Splendid!

END VTR INSERT 6843B

END PART ONE

- 1 to D. Launderette
- 2 to E. Launderette
- 3 to B. Launderette
- 4 to A. Hunter Office (pedestal)

F/U
C/SCANNER
PART TWO

GRAMS:

60 2E Sc.9.
INT. LAUNDERETTE - DAY BOOM A2
LOOSE ON WOMAN AT GRAMS:
L/H fg. MACHINE. F/X: Light
CRAB R. WITH HER Traffic
TO FAV. MRS.H. + Machine
& RENA AT COUNTER. RENA: Ten pounds exactly.... dried Noise
LET RENA GO & TAKE for ironing. Just right, Mrs. Harris.
MRS.H. TO TEA M/CHE. Ready by four o'clock.

61 3B
LOOSE ON TABLE fg.
TILT UP WITH RENA
COMING d/s TO FIND
SHEPPICK FOR 2s. SHEPPICK: (ON PHONE) Tomorrow, ten- BOOM B2
thirty, yes? Very well, Mr. Millard,
and thank you. Many thanks! (HANGS
UP) Well, I've done it!

RENA: The other shop?

SHEPPICK: A five year lease, with an
option on another five and hardly any
plumbing or alterations required.
All I need are the machines, and we're
a chain of laundrettes! Well, the
start of a chain....

SHEPPICK GOES
U/S & BACK

RENA: That's marvellous, Stan.

SHEPPICK: So I'll be needing someone
here on the spot. A manageress.
I've been meaning to talk to you about
it, Rena. /

62 1D
CMS RENA

RENA: It's real nice of you, Stan,
but I'm leaving. /

63 3
2s. RENA/SHEPPICK

SHEPPICK: Leaving?

RENA: sorry, but I'm leaving as soon
as you can replace me.

SHEPPICK: But...
I thought you liked the work. I thought
we'd become more than just well...

RENA: It isn't that. It's ...Nobby.

SHEPPICK: You're going out to
Africa?

RENA: Nobby's home.

SHEPPICK: Oh,

RENA: e's back for good.

SHEPPICK: Well naturally I'm pleased for
you. But why stop working?

RENA: There's young /^{Sean} for one thing, and
I'd like to run the house /^{properly} Nobby's been
leading a different sort of life.

SHEPPICK: Things have been different
for me, too, Rena..since you came to work here.

RENA: Don't, Stan.

SHEPPICK: You know something? I'll tell you, and please don't hate me for saying this. I've even found myself hoping you mightn't be married after all. That you might just have been keeping up appearances, you know what I

64 1 mean? /
 2s. RENA MOVING BACK/
 SHEPPICK

RENA: Stan, come and have a meal with us soon, will you? Come and meet Nobby.

LET HER GO.
BRING HIM BACK
TO SAFE. TILT
DOWN AS HE KNEELS

SHEPPICK: All right, maybe I will.

65 2
 MS RENA AT L.fg.
 MACHINE FILLING IT

BOOM A2

66 3
 LOW 2s. RENA/LOWER
 1/2 CALLAN

CALLAN: Dave Callan!

RENA: Mr. Callan. You gave me a scare.
Fancy seeing you here. /

67 2
 CMS CALLAN

PB WITH HIM
FIND HIM L.

CALLAN: I've got a passion for launderettes.
Spend whole evenings in them in winter.
Magazines, coffee, tea. Other people's
dirty washing for entertainment.

SHEPPICK
ENTERS C.
TO 3s.

RENA: Try working in one!

SHEPPICK: Safe's locked, Rena, but there's
plenty of change in the box.

RENA: Right, Stan.

SHEPPICK: Is this Nobby?

RENA: A friend of his. He was just passing.

SHEPPICK: Oh, well, I'm off, then.
Tell your relief I'll be back before
she closes.

GRAMS:
F/X: Machine
Starting

SHEPPICK EXITS

RENA: Like a cup of tea.

CALLAN GOES
U/S R. TO TEA
M/CHE. HOLD
2s. AS RENA
COMES R. &
THEN GOES U/S R.
TO BEHIND
COUNTER. CALLAN
COMES DOWN TO
COUNTER

CALLAN: I'll get it.

RENA: I'm glad you're around.
Nobby needs friends. (PICKS UP BAG)
Is this yours?

CALLAN: Oh, yes.

RENA: It'll be better when he has
something to do.

CALLAN: Bound to get fixed up soon.

68 3 (thru plastic
 curtains)
 CMS CALLAN

RENA: He's made a lot of phone calls. /

CALLAN: Has he?

RENA: Yes, he's got some sort of
plans. Didn't he tell you?

69 2
 CMS RENA

CALLAN: No, what kind of plans? /

RENA: I've no idea. He doesn't
discuss things with me. Never talks
about his life abroad, either come to
that. You'd almost think he'd been
in jail, or on some secret mission. (PAUSES) /
Mr. Callan, will you do me a favour?

70 3 A/B

71 2 A/B CALLAN: Depends on what it is. /
Rena

RENA: If Nobby ever toys with the
idea of going back to Africa, will you
try to stop him? /

72 3
CU CALLAN
2 to Transparency
Sc.10.

73 1A INT. HUNTER OFFICE - NIGHT BOOM B1
CLOSE ON DRAWER
OPENING
PAN HUNTER R.
& TO PROJECTOR

74 4A (pedestal)
LOW 2s. MERES/HUNTER
HUNTER: There we are! 'Major' Clarke
in action.

75 2E MERES: That won't upset Callan, sir. /
CS TRANSPARENCY It's just a man with a gun.

76 4 A/B
HUNTER: This is only a detail of a
much larger picture. There, Meres,
nasty isn't it?
MERES: He allowed that to happen?
HUNTER: Allowed it? The meat hooks
were his own idea. (PAUSE) / I've
ordered a nice, grainy print of this
for friend Callan.

3 to A. Callan' trap TAPE RUN (4) Camera moves 1 to E. Callan
4 to C. Callan 2 to A. Landing

78	1E (low angle) SEE LOWER 1/2 NOBBY AT WARDROBE FRAMED BY PHONE & LAMP HE COMES FWD. HOLD FRAME	Sc.11 INT. CALLAN FLAT - NIGHT	BOOM C1	SPOT F/X PHONE RING
79	2A LOOSE ON LANDING SEE CALLAN'S SHADOW AT END	Sc.12 INT. LANDING - NIGHT	F/POLE	LIGHT EFFECT
80	1 A/B HAND REPLACES PHONE	Sc.13 INT. CALLAN FLAT - NIGHT	BOOM C1	
81	2 LOOSE ON LANDING SEE CALLAN APPEAR & DESCEND STAIRS. HE STOPS IN MS.	Sc.14 INT. LANDING - NIGHT	F/POLE	
82	3A (thru trap) CLOSE ON BASE OF DOOR SEE STRIP OF LIGHT SHOWING			
83	2 MS CALLAN BRING HIM FWD. & TILT TO SEE JUNCTION BOX			LIGHTS OFF
84	1 NOBBY'S HAND AT LIGHT SWITCH PAN HIS LOWER 1/2 TO DOOR. HOLD FR. AS HE GOES	Sc.15 INT. CALLAN FLAT - NIGHT	BOOM C1	
85	2 MS CALLAN F.M. Strike table(phone)	Sc.16 INT. LANDING - NIGHT	F/POLE	
86	3 (low angle) kicks door CALLAN'S LOWER 1/2 + ROOM BEYOND	As he CALLAN KICKS DOOR OPEN		

87 2 CMS CALLAN CALLAN: I'll give you just five seconds to come out. /

ARM REACHES UP
TO TURN ON LIGHT

Nobby! LIGHTS
ON

88 3 As lights on
2s. NOBBY/LOWER 1/2
CALLAN CLARKE: In the old days you'd have lobbed one in first

/2 to B. Room/

CALLAN: Catch!

89 1F As he throws bag Sc.17
LOW 2s. NOBBY INT. CALLAN FLAT -- NIGHT BOOM C1
SITTING/CALLAN
ENTERING CLARKE: Whoops!

CALLAN: You're welcome to drop in any time, mate. But this way is at your own risk. /

90 2B
CMS NOBBY

CLARKE: I thought I'd surprise you. I'm good at locks. Right! Lesson Number One:/ always secure your lines against infiltration. Ignore the rule and you're dead.

91 1
CU CALLAN CALLAN: I thought you'd forgotten all that. /

92 4C
CMS NOBBY + GAME

CLARKE: I thought you had. And what do I find? You're keeping your hand in right up to the elbow. Tactical exercises in difficult terrain. Troops intelligently deployed. /

93 1
CMS CALLAN

/4 to A. Hunter/ CALLAN: Just a hobby. Maybe we can have a game sometime.

CLARKE: May be we'll have a chance sooner than you think.

94 2
CMS NOBBY CALLAN: I don't quite follow. /

CLARKE: The reason I'm here is to sound you out about a new job.

CALLAN: Sound me out?

95 1 CLARKE: That's right. /
 2s. NOBBY/CALLAN

96 2 A/B CALLAN: Aren't you supposed to be
 Nobby the one who's job-hunting? /

CLARKE: Never mind that. I just want to know whether you'd be interested.

LET NOBBY RISE
LOSE HIS UPPER
 $\frac{1}{2}$.

CALLAN: What's the offer?

97 2 As he moves CLARKE: For the moment, let's just
 MS NOBBY say it has something to do with my
 overseas connections. And it pays
 BRING HIM R. well. I'll be able to give you more
 FOR 2s. WITH info later. Just wanted to confirm
 CALLAN you were open to suggestions.
 PAN NOBBY R. (MOVES TO DOOR) While you were out,
 TO DOOR someone called Charlie phoned.

1 to A. Hunter CALLAN: When will you be in touch?

HOLD ON DOOR
AS NOBBY
CLOSES IT

CLARKE: Couple of weeks. See you.
Have to do a spot of travelling first.

2 to F. W/house
3 to C. W/house

TAPE RUN (5)

Callan to Hunter Office

98 1A Sc.18
 INT. HUNTER OFFICE - DAY
 MCU CALLAN LOOKING R.

BOOM
B1

LET HIM GO R.
REVEALING HUNTER

HUNTER: Where to?

CALLAN: ^{It's} /None of my business.

HUNTER X'S R.
TO 2s. HE
SITS AT DESK

HUNTER: Isn't it?

CALLAN: Look, I told you
what you could do with this job! I'm
only here to get you off my back.

99

4A

CS FOOD on desk

HUNTER: At least he can't get out of
the country without us knowing. (THEN)
Ever tried humus? ^{Callan?} /Greek dish..lentils,
crushed garlic - add a touch of olive
oil. /

100

1

CMS CALLAN

CALLAN: I might have known you'd be
a cook. You're so bloody good at
stirring things. What did your wife
buy you for Christmas - a butcher's
apron? /

101

4

CMS HUNTER

HUNTER: I wish you'd get it over
with, Callan. You still think Clarke's
the whitest white man to leave Africa?

CALLAN: I don't reckon that his past
is a reason for making him a target now.

HUNTER: But if he went back to being a
mercenary?

102 1
 2s. CALLAN/HUNTER
 LARGE fg.

CALLAN: You know something, Hunter?
If only to get away from your kind,
I might even fancy a spell as a mercenary
myself.

HUNTER: You don't have leadership
qualities. That's why you never got
beyond Corporal. Besides, you wouldn't
enjoy it. (HANDS OVER LARGE ENVELOPE)

CALLAN: What's this?

HUNTER: Since you're so fond of Nobby,
I thought you'd like a portrait of him
for your mantleshelf. (PAUSE) Enough
to put one off one's lunch, isn't it?

HOLD AS
CALLAN GOES
U/S

CALLAN WALKS U/S TO DOOR

103 4
 2s. CALLAN/MERES
 at door

BRING MERES TO
2s. w. HUNTER

HUNTER: Ever tried Humus, Meres?

104 1
 MERES HAND.

TILT TO FACE
SEE GRIMACE

105 4
 CU HUNTER

I'd have

thought you liked it.

VTR
INSERT 6843/C

EXT. PUB GARDEN - NIGHT

SOT

1 to G. W/house
4 to D. W/house

CALLAN: Here!

LONELY: It's a bit chilly out here.

CALLAN: Sorry I couldn't buy you a scotch. It's this freeze.

LONELY: Couldn't we talk inside?

CALLAN: With you, Lonely, I prefer the fresh air. My nostrils stand a chance.

LONELY: You always try to rile me that way, Mr. Callan.

CALLAN: Nonsense. I'm your best friend, I tell you. Sit down.

LONELY: In all, he's made half a dozen journeys.

CALLAN: Have you found out where?

LONELY: Some of the places... Swindown,.....Manchester,...Goven, near Glasgow...Cleethorpes, Lincolnshire.

CALLAN: Any idea what he was doing?

LONELY: He stayed at commercials mostly - one star- hotels - and usually had a visitor. Maybe he's setting up some kind of business?

CALLAN: 'Yes, maybe. Is that all?

LONELY: Twenty-five you said.

CALLAN: This time I'll have a large
scotch. And a small ginger ale.

LONELY: Mr. Callan! Mr. Callan
there's something else.

CALLAN: Yes, I thought there might
be. I'll buy you another beer.

LONELY: In London, Clarke's spent
a lot of time at this address. It's
a warehouse behind Kings Cross. The
lease is held by a syndicate of African
importers.

END VTR INSERT

CALLAN: Right.

TELECINE

EXT. WAREHOUSE - NIGHT (16")

SOF

+ GRAMS:
Theme Music

CALLAN APPROACHING 'TRIBALCRAFT'
WAREHOUSE. SEE HIM DISAPPEAR.

END TELECINE

Sc.19

106

1G

INT. WAREHOUSE - NIGHT

DOOM C2

CS OBJECTS fg.

PULL FOCUS TO
CALLAN AS HE
ENTERS

107

3C

SLIGHTLY LOW MS
CALLAN

CRAB R. WITH
HIM TO SEE KANARO'S
HAND. SEE CALLAN
PASS R. OF KANARO.
GO WITH KANARO'S
HAND TO 2s. WITH
CALLAN R.

108

1

CALLAN: Evening.

CMS KANARO

KANARO: Forgive me for brandishing this rather primitive keri, but I assure you it's very effective.

109 3 A/B CALLAN: I'll take your word for it. /
2s.

KANARO: Nowadays people hang them on their walls.

110 1 CALLAN: If you like that sort of thing. /
CMS KANARO

KANARO: But there was a time when a Bangwati tribesman could split a man's skull with one of these, as easily as topping an egg.

111 3 A/B Do you mind telling me what you're doing here? /
1 to B.
Callan Flat CALLAN: Looking for a friend of mine, Nobby Clarke.

CRAB TO TAKE
CALLAN L. TO
DOOR

KANARO: Then go straight ahead. He's along there.

GRAMS:
F/X: Water
Dripping

ZOOM IN ON
HEADS AT TANK

CALLAN HESITATES AT ROW OF SHRUNKEN
HEADS

112 4D DOOM A3
MS CALLAN

KANARO IN FOR
2s.

CALLAN: Nice!

PB & TRACK R.
WITH THEM TO
BEHIND
SHELVING

KANARO: It's quite extraordinary how many English people adore them. Personally I find them revolting.

113 2
3s. BLAIR/FENTON/
NOBBY COMING d/s. CLARKE: About the twenty-third of the
PAN HIM ROUND month we shall be back in the base camp.
TO KANARO & Get that? (SEES CALLAN) Hallo, Dave.
CALLAN. BLAIR fg. How the hell did you get here?

114 4 CALLAN: I walked through the door. /
MS KANARO

KANARO: Surreptitiously.

BRING HIM d/s
TO 3s. CALLAN
& NOBBY

CALLAN: Oxford or Cambridge?

KANARO: Sandhurst, actually.

NOBBY COMES
R.fg.

CLARKE: Kanaro used to be a soldier,
like me. Now we're partners in
another line of business.

CALLAN: Tribalcraft?

CLARKE: We're sitting on a gold mine.
It's all the fashion nowadays.

CALLAN: Quite a set-up, Nobby.

KANARO: A vibrant new culture.

CALLAN COMES
d/s

CALLAN: And the more primitive the better?
How do you solve the colour problem?

KANARO LIFTS A PAINT-SPRAY, TAKES THE
CARVING FROM CALLAN.

CLARKE: He isn't sensitive.

115 2. KANARO: It's quite simple (HE SPRAYS
CS SPRAY + OBJECT CARVING BLOCK) Now it's pure ebony.

116 4 A/B

CLARKE: We're in the process of organising
sales staff right across Britain.

117 2 CALLAN: Those two of the salesmen, are they?/
PROFILE 2s.
FENTON/BLAIR

CLARKE: I was just interviewing them.

118

4

3s. KANARO/NOBBY
GOING U/S L. 'OF
CALLAN

CALLAN: Sorry, I didn't mean to....

CLARKE: Don't be daft. I'm not
forgetting my promise.

CALLAN: I thought it might have slipped
your mind.

CLARKE: Yes. Well. I've got a couple
more interviews, so I'll contact you
tomorrow. Okay?

119

2

LOW 2s. PANNING
CALLAN/NOBBY L.

CALLAN: Yes. Sure. So long.

LET CALLAN GO.
NOBBY COMES D/S
TO JOIN KANARO.
LET NOBBY GO R.
& BRING KANARO
ACROSS R. TO
FILL $\frac{1}{2}$ SCREEN
FINDING NOBBY
AT DESK

KANARO: How did he know where to find you?

CLARKE: Callan's the type to find anyone
if he wants to.

KANARO: Are you sure he's trustworthy?

CLARKE: Only one way to find out.
Employ him.

TELECINE

EXT. WAREHOUSE - NIGHT (45")

SOF

4 to E.
W/house

CALLAN EXITS WAREHOUSE. STOPS.
SPEAKS HIS THOUGHTS.

CALLAN: (VOICE ON FILM) Salesman, that
lot'd frighten people off their door
steps. I think you've been out in the
sun too long, Nobby....

AS CALLAN MOVES, CAR HEADLAMPS

X HIS FACE. CALLAN WALKS ON.

CAR STOPS. MERES GETS OUT & EXITS

SHOT

END TELECINE

120 1B Sc.20 INT. CALLAN FLAT - NIGHT BOOM C1

FRAMING LONELY UPPER

$\frac{1}{2}$ of FACE/ WAR GAME
fg.

CALLAN'S HANDS
COME IN

CALLAN: Passports?

LONELY: That's right, Mr. Callan.

CALLAN: How many?

LONELY: About a dozen so far - at top
prices.

CALLAN: Don't touch them.

LONELY: Go-between's an old prison pal
of mine. Nice racket. He's an under-
taker. Gets them from the relatives of...

CALLAN: Sold to Nobby Clarke, you're sure?

LONELY: Positive. He must be going to
ship a rough old mob o' blokes out of the
country.

CALLAN: They're called mercenaries, Lonely.

121 4E Sc.21 INT. WAREHOUSE - NIGHT BOOM A3

3s. MERES/KANARO/
NOBBY

CLARKE: With your service record, I'd
say you'll enjoy every minute of it.
We've got two interrogation camps.

KANARO: Both badly staffed.

CLARKE: Can you leave by about the eighteenth?

122 2F MERES: Tomorrow, if you like. /
MCU MERES

123 4 A/B KANARO: That's the sort of spirit we appreciate.

PD AS KANARO
RISES. PAN
HIM L. LOSE
MERES. NOBBY
JOINS FOR 2s.

124 2 MERES: Thank you, sir. / How many others are going, Major?
CMS MERES

125 4 CLARKE: You'll be in good company.
MLS NOBBY
COMING D/S L.
FOR 2s. WITH
MERES

MERES: Anyone I might know?

CLARKE: Assorted bunch, as you can imagine. All ranks.

MERES: Of course.

CLARKE: Wide range of skills...

126 2 CLARKE: Witcher, old jungle-warfare colleague of mine.... Callan -
CMS NOBBY

BRING HIM X
RIGHT OF MERES.

MERES: What name did you say?

KANARO RE-
APPEARS FOR 3s.

CLARKE: Callan. Dave Callan.

MERES: I know that name. Cyprus, a few years ago - security case. There was a Callan mixed up with it, working for British Intelligence.

CLARKE: Wouldn't be the Callan I know. He left the Army long before Cyprus. And as for working in...

MERES: Five-ten, roundish face, speaks with a slight Cockney accent.. believe he used to be a Corporal, in Malaya, or somewhere. / Before they quietly transferred him for special duties.

GRAMS:

PUSH IN
ON NOBBY

127

4
MCU KANARO

C/SCANNER
END PART TWO

- 1 to H. Launderette
- 2 to E. Launderette
- 3 to D. Launderette
- 4 to F. Launderette

F/U
C/SCANNER
PART THREE

GRAMS:

128 3D Sc.22 INT. LAUNDERETTE - NIGHT BOOM A2
SINGLE LONELY GRAMS:
FRAMED BY LAUNDRY F/X: Washing
BASKETS machine noise
thru'out scene

129 2E
CS MACHINE window u/s

130 3D
SINGLE LONELY - WOMAN
X'S R. OF HIM. GO
WITH HER. LOSE HIM.

131 1H
CS WOMAN'S FOOT AS
SHE RAISES IT

132 2E
MCU WOMAN GOING

133 1
MCU LONELY

134 4F BOOM B2
2s. WOMAN/RENA

WOMAN: Got you two lovely steaks -
rump - like you asked.

RENA: Thanks, May.

WOMAN: Nice sexy supper with the old
man?

RENA: That's right.

WOMAN: Settling down, is he?

RENA: Gradually. See you, May.

Don't forget to tell Stan about that

LET RENA GO. coat.

BRING WOMAN

fg. & TILT

WITH HER TO

FLOOR

WOMAN: Right.

135

3

LOOSE ON LONELY.

WOMAN PASSES
BEHIND SLOWLY.

PAN HER L. TO
CALLAN. LET HER
GO & BRING HIM
TO SIT BEHIND
LONELY

CALLAN: You in a launderette, Lonely.

SLOWLY TIGHTEN

LONELY: Yes, Mr. Callan.

CALLAN: What do you think?

LONELY: Straightforward job. Apart
from giving him one. Do you have to?

CALLAN: Yes. Robbery with violence
will send Nobby down longer.

THEY TURN
R. IN THEIR
SEATS. CRAB
R. TO GET
CALLAN R.
OF LONELY

LONELY: The safe's through there.
He's due to take his money round
tomorrow morning. About two hundred,
I'd say.

EASE SLIGHTLY

CALLAN: What time will he be back
tonight?

WOMAN X'S R.
& OUT

LONELY: Just before they close -
eleven thirty. Best place is over
there. Behind the clothes rail.

136

1H

2s. LONELY/CALLAN Nip out the back entrance, it's easy.

FRAMED BY
CLOTHES RAIL

137

3

2s. LONELY/CALLAN CALLAN: Did you get the stick?
In the bag.

PAN DOWN TO
LAUNDRY BAG
WITH KERI

LONELY: Nice set of your friend
Nobby's prints.

138

4G

LOW 2s. HUNTER'S
IMAGE IN MIRROR/
MERES

Sc.23

INT. HUNTER OFFICE - NIGHT

BOOM B1

HUNTER: I imagine your 'revelation'
must have come as quite a surprise to
Clarke.

MERES: It shook him rigid, sir.

HUNTER: To say nothing of Kanaro.
He flew back to Africa tonight un-
expectedly. You see, Meres, already
we're cutting Major Clarke down to
size. We'll have him back to Sergeant
yet.

MERES: I must confess I rather enjoyed
shopping Corporal Callan, sir.

HUNTER: You would.

MERES: Our Nobby's very annoyed.
He'll have a go now.

HUNTER: Good. You going round there
now?

MERES: Yes, sir.

HUNTER LIFTS
MIRROR. PAN
WITH IT TO
SINGLE HUNTER

HUNTER: All right, but don't get carried
away, Meres. We want him in shape to
hit back at Nobby.

139

3D

FRAME CLOCK IN CLOTHES
RAIL. SEE GIRL AT
REAR. CRAD TO HOLD
WOMAN GOING R. TO
OFFICE. WOMAN RETURNS
L. LET HER GO & SEE
CALLAN ENTER U/S R.
TO F/G CLOTHES. CRAD
R. ALONG CLOTHES TO CS CALLAN.

Sc.24

INT. LAUNDERETTE - NIGHT

BOOM A2

F/X: Washing
machine noise

GRAMS:
Theme
Music

140 2E
2s. WOMAN/GIRL
GOING, STAN
APPEARING
SHEPPICK: All clear, May?
5 to E.s.set
4 to H.Callan
WOMAN: That was the last one, Mr.
Sheppick.

141 1H
3s. SHEPPICK/WOMAN
COMING TWDS.
CALLAN. LOSE WOMAN: The machines are all
SHEPPICK R. switched off and the money's
CALLAN WITHDRAWS. checked.
END WOMAN WITH
CALLAN'S HAND
R.fg.
SHEPPICK: Cood. Good night.
HOLD AS WOMAN
GOES L. & THEN
COMES fg. WOMAN: Oh, Mr. Sheppick, I forgot.
WOMAN PULLS L.
COAT ACROSS. SHEPPICK: Yes?
CALLAN DIS-
APPEARS. SEE
SHEPPICK WOMAN: Mrs. Clarke asked me to show
you a customer's coat that got torn
in the dry-clean.

142 2E
CU CALLAN
SLOWLY PB TO SHEPPICK: Pocket could have been torn
3s. (CALLAN before it went in. All right, May,
LOW IN FRAME)
I to J.Callan I'll deal with it tomorrow. Off you
go, then.
PAN WOMAN &
SHEPPICK TO
DOOR WOMAN: Good night.
BRING SHEPPICK
BACK. PAN HIM SHEPPICK: Good night.
R. FIND CALLAN
LET SHEPPICK
GO AFTER HIM

143 3E
LOOSE ON SHEPPICK
AT TABLE

GRAMS
VOLUME
UPLIGHTS
OFFGRAMS:
VOLUME
UP
BOOM B2

TILT DOWN WITH
HIM TO SAFE.

SEE CALLAN'S
HAND WITH KERI

TILT UP QUICKLY
WITH KERI.

HOLD ON CALLAN CALLAN: Sorry, Stan...

REACHES OVER SHEPPICK FOR
MONEY

2 to B. Callan	TAPE RUN (6)
3 to F. Landing	

144 1J (low angle) Sc.25 INT. CALLAN FLAT - NIGHT BOOM C1
 3s. LONELY BETWEEN
 FENTON/BLAIR

HOLD AS LONELY
KNOCKED L.

BLAIR: Where is he?

LONELY: I don't know.

FENTON: You do know.

CRAB R. AS
LONELY KNOCKED
R. OF BLAIR

LONELY: I don't.

145 4H
 4s. BLAIR/FENTON/
 MERES/LONELY MERES: You're a nasty, smelly little
 man. Callan's ferret.

FENTON: Expecting him back, aren't
you?

LET FENTON
GO

LONELY: I don't know. Sometimes
he comes back, sometimes he doesn't.

BLAIR: You're waiting for him. He
doesn't have a room-mate.

MERES: Mind you, they make a lovely
couple.

BLAIR: Perhaps you just pop in
 AS BLAIR TURNS to play with his soldiers. TURNS
 PAN L. TO SEE AWAY & LAUGHS)
 FENTON IN 2s.

146 1
 LOOSE ON WAR GAME
 TILT TO FENTON
 AFTER HE KNOCKS
 ITDOWN LONELY: You should never have
 done that. GRAMS:
 F/X. Small
 car drawing
 up
 FENTON GOES TO
 WINDOW FENTON: Somebody just got out
 of a car up there. Ford Anglia.

147 4
 3s. BLAIR TURNING/
 MERES/LONELY BLAIR: Callan drive a Ford
 LOSE BLAIR AS Anglia?
 LONELY KNOCKED
 U/S.

148 1 When Lonely still
 MCU LONELY

149 2B (L. of 4) BLAIR: Stay there, and keep
 CS ENVELOPE on your mouth shut.
 floor + LONELY'S
 FOOT

150 1 A/B

151 4
 MERES APPROACHING
 LONELY

152 2
 CS ENVELOPE
 SEE LONELY'S FOOT
 IN

153 3F Sc.26
 INT. LANDING - NIGHT F/POLE
 EMPTY HALL SPOT F/X
 DOOR SLAM
 2 Quick to A. HEAR CALLAN WHISTLING

154 4H Sc.27
 INT. CALLAN FLAT - NIGHT BOOM C1
 MERES COMES D/S
 OF LONELY. AS 2 Quick to A.
 HE BACKS L. FAV.
 HOLSTER & SEE
 BLAIR/FENTON. LIGHTS
 OUT
 THEY MOVE SLOWLY
 FORWARD

155 1J
 LONELY'S FOOT

then Camera 2 - LANDING
 -43-

156 2A Sc.28
 INT. LANDING - NIGHT F/POLE
 LOOSE IN HALL
 CALLAN COMES C.

157 3A
 CS ENVELOPE GOING
 UNDER DOOR

158 2 A/B
 CALLAN GOES U/S
 TO DOOR
 /3 to G.Miss B.Hall/
 Sc.29
159 1J INT. CALLAN FLAT - NIGHT BOOM C1
 MCU LONELY

160 4H
 3s. MERES/BLAIR/
 FENTON /1 Quick to K./
 CRAB SLOWLY BACK
 W. THEM & TILT
 W. THEM TO KNEELING
 POSITION

161 2A Sc.30
 INT. LANDING - NIGHT F/POLE
 2s. CALLAN/MISS BREWIS
 OPENING DOOR CALLAN: Oh, Miss Brewis...
 HE ENTERS
 /4 to E./ MISS BREWIS: Yes?
 CALLAN: You will excuse me...

162 4B Sc.31
 INT. CALLAN FLAT - NIGHT BOOM C1
 3s. MERES/BLAIR/
 FENTON /2 s/by for B./ SPOT F/X
 DOOR SLAM
 TILT UP AS
 THEY RISE

163 3G Sc.32
 INT. HALL (BREWIS FLAT - NIGHT F/POLE
 2s. MISS BREWIS/
 CALLAN
 MISS BREWIS: Look here. What do
 you want
 CALLAN: It's all right, I haven't
 been drinking. I've just forgotten
 my key.

MISS BREWIS: Well, you can't stay here...

CALLAN: I only want to step over from your window ledge to my bathroom.

HE LEAVES
FR.R.

Sc.33

164

4B

3s. MERES/BLAIR/
FENTON

INT. CALLAN FLAT - NIGHT

BOOM C1

PAN MERES R.
FIND LONELY
FOR 2s.

LONELY: Can I go now?

to C.W./house

MERES: Shut up and stay where you are.

BLAIR'S ARM
INTO SHOT

LONELY: Maybe Mr. Callan isn't coming in.

PB AS THEY MOVE
& ADMIT FENTON
L. FOR 4s.

BLAIR: You heard him. Belt up or I'll belt you, so you stay quiet.

GRAMS:
F/X: Loo
Flushing

HE GOES TO
BATHROOM DOOR

Sc.34

165

1K

SHOWER CURTAIN L.

INT. BATHROOM - NIGHT

F/POLE

SEE FENTON ENTER
& COME SLOWLY fg.

4 Quick to L.

CALLAN JUMPS
OUT. PAN THEM
BOTH TO BATH

Sc.35

166

2B

3s. BLAIR/LONELY/
MERES.

INT. CALLAN FLAT - NIGHT

BOOM C1

SEE BLAIR GO L.

Sc.36

167

1K

2s. CALLAN CLOSE fg.

INT. BATHROOM - NIGHT

F/POLE

BLAIR ENTERS.
FOLLOW CALLAN TO
WINDOW IN 2s.

GRAMS:
Theme
Music

Sc.37

168

2B

2s. CALLAN ENTERING/
MERES

INT. CALLAN FLAT - NIGHT

BOOM C1

1 to F.s.set

LIGHTS
ON

CALLAN: Well, you might have got here quicker.

MERES QUICKLY
GOES L. OUT OF
BOTTOM FRAME
RISING WITH
HANDS RAISED.

LONELY: But he's been here all the time, Mr. Callan. He was one of them.

CRAB R.
HOLDING 2s.
AS CALLAN &
MERES CIRCLE.
LET MERES GO
R. OF CALLAN.
LOSE LONELY

CALLAN: I'll bet you enjoyed yourself, didn't you?

MERES: Not at all. I was just an innocent bystander. I joined up to find out what Clarke was at.

169

4B
CMS MERES

CALLAN: And set his lads onto me.

MERES: Hunter's idea. To get you moving.

170

2
2s. CALLAN ON FLOOR/
MERES

CALLAN: With my head bashed in?

MERES: Don't worry. Once the boys had let you know how Nobby felt about you, I'd have called them off. They weren't armed, I am.

171

4
CMS MERES

172

2
2s. CALLAN ATTACKING
MERES. FAV. CALLAN

173

1F
2s. CALLAN ATTACKING
MERES. SEE HIM CALLAN: You bastard!
KICK & CHOP & TILT
WITH MERES TO FLOOR

174

2
2s. CALLAN/LONELY

PAN THEM L. LONELY: Mr. Callan, please. Was he speaking the truth. Would he have stopped them.

175

1
CLOSE ON TOP OF
TV SET.
TILT TO 2s.
CALLAN/LONELY

CALLAN: Probably. But I just couldn't resist it. Look what they've done. One of these days the bastards will really shop me.

LONELY: Which bastards would they be,
Mr. Callan?

CALLAN: Never you mind. What you
don't know can't hurt you. Just get
your fingers off them, will you?

DOOR KNOCK

176 2
2s. CALLAN/LONELY

PAN THEM TO
DOOR FAV.
CALLAN

177 4
CLOSE ON DOOR HANDLE

AS IT OPENS
WHIP PAN TO
HUNTER'S FACE
& GUN

CALLAN: You'd better give this back
to him.

178 1
MERES. HUNTER'S
FEET APPROACHING

179 4
2s. CALLAN/HUNTER HUNTER: Not too hard, I hope.

CALLAN: How was I to know who he was?
Excuse me, won't you. I've left my
briefcase next door. And just clean
up my bathroom, will you?

CALLAN EXITS

HUNTER: Oh dear, dear, dear.

VTR
INSERT 6843/D

INT. CLARKE'S ROOM - NIGHT

SOT

RENA: (INTO PHONE) I don't know
where Nobby is, Mr. Callan. He just
said he'd be working. If you do find
him, tell him I'll be late. The
police phoned. There's been a robbery
at the Launderette.

END VTR INSERT

1 to L. W/house
2 to F. W/house

TAPE STOP (2)

4 to E. W/house
3 to X. W/house

180 F/U Sc. 38
 3C INT. WAREHOUSE - NIGHT
 SEE CALLAN THRU BOOM C2
 SHELVES. GRAMS:
 F/X: Distant
 Train
 CRAB R. TIL
 HE STOPS.
 TAKE HIM TO
 DOOR U/S R.

181 2F BOOM A3
 MS NOBBY
 PAN HIM L. & CLARKE How did you get on, lads?
 PUSH IN TO SEE
 DOWN 'CORRIDOR'
 HE GOES U/S R. CALLAN: They didn't. Your recruits
 SHELVING & failed their first test, Nobby.
 SELECTS SPEAR
 CLARKE: Dave?

182 1L CALLAN: Over here, Major.
 SEE CLARKE HURL
 SPEAR. FRAMING
 BAMBOO POLES L.

183 4E
 MS NOBBY.
 HE GOES U/S OF CALLAN: Jungle used to play
 SHELVING. CRAB the same trick, remember? Voices
 L. WITH HIM & everywhere..
 FINISH WITH
 DRUM FG. on D/S
 SHELVING

184 2
 SEE CALLAN GO
 CRAWLING AWAY
 FROM CAMERA

185 4 A/B
 NOBBY COMES FG. CLARKE: I thought we were pals, Dave?
 WITH PANGA
 CALLAN: So you decided I was for the chop.
 CLARKE: Only when I found out who you
 were working for.

186 2
 2s. CALLAN/NOBBY
 SEE BAMBOO CANE
 HIT PANGA. PB
 WITH NOBBY TO SEE
 CALLAN DOWN 'CORRIDOR'

187 3X
 2s. CALLAN ADVANCING
 ON NOBBY

CLARKE: Your style, your stance, is wrong as usual, Callan! You shouldn't have come here. You always came off second best with me. I taught you unarmed combat. You were my pupil.

188 2
2s. CALLAN/NOBBY
ATTACKING U/S

189 4
CMS CALLAN
LOOKING R. CLARKE: True. I used to bloody well hate your guts sometimes.

190 1
CLARKE: I was too tough for you.

190 1
2s. CALLAN X'ING
R. OF NOBBY &
JUMPING BACK AGAIN THEY CIRCLE EACH OTHER.

CALLAN: Too vicious, even with your mates. Nasty streak. And then one night you hauled me out of that ditch at Panang, with those flares lighting us up, and I changed my mind about you.

191 4
CMS NOBBY LOOKING
L.

192 2
2s. CALLAN X'ING
R. OF NOBBY CLARKE: It was the least I could do. Besides, you might have stopped one meant for me.

193 1
CMS CALLAN

CALLAN: I was the shield, but you got the medal!

194 4
2s. CALLAN/NOBBY
TAKE THEM
SLIGHTLY L.
& TILT WITH
CALLAN'S HAND
TO AEROSOL CLARKE: Well, now, you needn't feel you owe me anything. Anything you like, boy..

195 1
CU NOBBY LOOKING R.

196 4
2s. NOBBY/CALLAN
CRAB WITH NOBBY
INTO 'CAGE'. SEE
HIM FALL

197 2
2s. NOBBY/CALLAN
COMING FG. PAN HIM TO PHONE
3 next Launderette

198 3E Sc.39 INT. LAUNDERETTE - NIGHT BOOM D2

AS DIRECTED

RENA: (INTO PHONE) Hallo!

SPOT F/X
PHONE RING

199	2	Sc.40 INT. WAREHOUSE - NIGHT	DOOM A3
		CMS CALLAN	

ON TELEPHONE

200 3 A/D Sc.41
INT. LAUNDERETTE - NIGHT DOOM B2

RENA: (INTO PHONE) Yes. The police
- it's for you.

201	1L(periscope)	Sc.42 INT. WAREHOUSE - NIGHT	BOOM A3
	HIGH SHOT NOBBY		

CALLAN: (V/O) ... her husband,
understand? Ronald Clarke, with an
'e'. Never mind who's speaking.
The money, the cosh and the man you
want are at this address... ready...

FADE OUT

1 to Hospital
4 to A. Hospital STOP TAPE (3)

STANDBY TO SET UP SPEAR THROWING
SHOT (CAMERA 3. - WAREHOUSE SET)

202	1	Sc.43 INT. HOSPITAL - DAY	BOOM A1
	3	ss. PART OF CALLAN/ RENA/SHEPPICK	

RENA: An old warehouse it was. The police think he needed money, to help start the business. Fancy him doing that to you, Stan.

SHEPPICK: Well, he didn't really know me. Just took the chance I expect.

RENA: You do believe I had nothing to do with it?

SHEPPICK: You don't have to ask that Rena. I always thought Nobby wasn't the right type for you.

RENA: Funny. Only met him a couple of months before he went off abroad.

203 4A Maybe you knew him better than me /
MCU CALLAN

CALLAN: Oh! Certainly he'd changed.

204 1 come and see Stan, Mr. Callan. /
CMS SHEPPICK

205 4 everything. /
CU CALLAN

CALLAN: Well, I feel kind of responsible really. After all, Nobby was a mate of mine.

GRAMS:

C/SCANNER

- | | | |
|------------------------|----------------------------------|---|
| 1. Callan | EDWARD WOODWARD | . |
| 2. Hunter | RONALD RADD | . |
| Lonely | RUSSELL HUNTER | . |
| 3. Meres | ANTHONY VALENTINE | . |
| Nobby Clarke | MICHAEL ROBBINS | . |
| Rena | FIONNUALA FLANAGAN | . |
| 4. Stan Sheppick | ALFRED HOFFMAN | . |
| Kanaro | DENNIS ALABA PETERS | . |
| Miss Brewis | HELEN FORD | . |
| 5. Blair | BRUCE PURCHASE | . |
| Fenton | JOHN DUNN-HILL | . |
| Launderette | SALLY TRAVERS | . |
| Attendant | | . |
| 6. Series developed by | JAMES MITCHELL AND TERENCE FEELY | . |
| 7. Designed by | BRYAN GRAVES | . |
| 8. Associate Producer | TERENCE FEELY | . |
| 9. Executive Producer | LLOYD SHIRLEY | . |
| 10. Directed by | PETER DUGUID | . |

SLIDE: An ABC Production

fade s & v.